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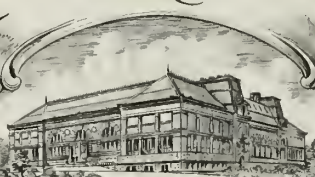

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SALES CONDUCTED BY

O. Bernet, H. H. Parke, A. N. Bade
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1930

Sculptured Pentellic Marble Head of a Goddess
[Catalogue No. 125]

AN IMPORTANT COLLECTION OF

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ANDERSON GALLERIES · INC.
New York
1930

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TELEPHONE PLAZA 1270 CATALOGUES ON REQUEST

SALES CONDUCTED BY

O. BERNET · H. H. PARKE · A. N. BADE

AND H. E. RUSSELL, JR.

CATALOGUE

FOREWORD

THE important collection of Classical, Mediaeval and Renaissance objects of art, formed by the late Ercole Canessa and remaining at his death in January, 1929, is to be dispersed at public sale on the twenty-ninth day of March, 1930. The name of Canessa will be remembered in Europe and America as that of a great connoisseur, founder of one of the most important firms of antiquarians in Europe and America. Established in Naples forty-five years ago, with branches in Paris and New York, it has been associated with acquisitions made by the most celebrated museums, private galleries and collectors on the two continents.

Several objects contained in the present collection have received public notice from noted archaeologists and now appear as valuable points of reference in artistic literature.

In sequence of sale, the majolica occupies the first section of the catalogue and includes fifteenth century Hispano-Moresque lustreware, a fine faenza plate lustred at Gubbio, and Deruta and Sienese specimens.

Wood Sculptures

The French statuette of the Virgin Mother [No. 23] *plaqué* with gold, ascribed to the eleventh to twelfth century, is virtually unique although similar statuettes are described in E. Molinier, *Les Orfèvreries*. The thirteenth century Sienese group of the Madonna and Child is unusual insomuch as the smiling faces lack the impress of ardent piety and emotional mysticism so prevalent in Gothic sculptures.

Italian Bronze Statuettes of the Renaissance

The group of Italian bronze statuettes probably forms the most important collection that has ever been offered at public sale in America. It comprises rare works by Sansovino, Il Riccio, Bartolommeo Bellano, Giovanni da Bologna, Bertoldo di Giovanni, Francesco da Sant' Agata, Baccio Bandinelli and Ludovico Lombardi, together with examples by followers of Donatello, Cellini and Michelangelo. These rare objects of *vertu* mark the apogee of the sculptor's art in the most expressive of all media, bronze, the majority of which are cast by the *cire perdue* process, celebrated by Cellini's graphic description.

We would draw special attention to Giovanni da Bologna's Morgante [No. 37]; Samson and the Lion [No. 43], conservatively ascribed by Mr. Canessa as Florentine, XV Century; the statuette of St. Jerome [No. 54] by Bellano, and to the unique pair of incense burners [No. 55] by Il Riccio, authenticated by the late Wilhelm Bode.

Gothic and Renaissance Furniture

This category contains the Milanese gold- and silver-damascened traveling cabinet [No. 63], and the six beautifully carved pine niches [No. 81] attributed to the great Spanish architect Alonso Berruguete, purchased by Mr. Canessa from the Almenas collection; the now famous "Rangoni" table [No. 76] from the Grassi collection, and a superb French Renaissance sculptured walnut *dressoir* by Hughes Sambin [No. 79].

Italian Paintings

Of the primitives we would direct attention to the Enthroned Madonna and Child [No. 90], a rare work by Margaritone d'Arezzo, a mediaeval painter whose manner of presentation was decreed by Byzantine tradition as interpreted by the Christian Church of that era; the Madonna and Child [No. 93] by an unidentified Florentine master of the fifteenth century, ascribed by Mr. Canessa to a close follower of Fra Filippo Lippi, and a very characteristic panel of the Cremona School by Boccaccino [No. 92].

Of the Renaissance paintings, the portrait of a nobleman [No. 94] recently identified as a work of Paolo Veronese, is a magnificent early example of this great Venetian master, who has been described as "the very incarnation of the Italian Renaissance". The work is illustrated and described at length by Professor Adolfo Venturi in *Paolo Veronese per il IV Centenario dalla Nascita, Milano*, 1928.

Classical Antiquities

The classical objects include the famous Maikop treasure [No. 120], unearthed at the excavations in Scythia during 1912; the important marble head of a goddess [No. 125] of anonymous origin; a sleeping Hermaphrodite [No. 126], authenticated by Salomon Reinach; a group of the Three Graces [No. 127], from the Ferroni collection, notably the best Hellenistic example of this group known; a rare terra cotta amphora [No. 110], con-

sidered to be one of the earliest and rarest examples of ancient Greek pottery extant in America; and several interesting Egyptian sculptures.

Renaissance Sculptures

The assemblage of Italian Renaissance sculptures is conspicuous by its importance as a collection, and the great value of the individual examples. The portrait bust of a child [No. 138] by Giorgio da Sebenico, the Dalmatian master celebrated for his sculptures in the Cathedral of Sebenico, is of charming simplicity. The Madonna and Child [No. 139] by Donatello is a tragically conceived work; the Child is represented as of the tenderest age, nestling against His Mother. Another group of the Madonna and Child [No. 140], of the School of the Ile de France, was formerly in the collection of Ferdinand Roybet.

The stucco bust of Giovanni Gioviano Pontano [No. 141] given to Benedetto da Maiano, is a powerfully modeled portrait combining Florentine naturalism with Roman grandeur; the patrician bust [No. 142] by Alessandro Vittoria is illustrated in *Alessandro Vittoria,* Plate XXVII, by Luigi Serra, Director of the Royal Museum of Urbino, Italy.

The catalogue has been compiled from records left by the late Ercole Canessa, and this introduction makes no attempt to pass in review all the important objects of the collection; only a few have been mentioned to indicate the significance of the whole.

Alberta Brooke Schumm

AFTERNOON SESSION

Saturday, March 29, 1930 at 2:15 p.m.

Catalogue Numbers 1 to 162 Inclusive

ITALIAN AND SPANISH MAJOLICA OF THE XV and XVI CENTURIES

1. RARE PATERNA MAJOLICA VASE *Valencian, XV Century*

Bottle-form vase, decorated with small scrolls and three lateral bands enclosing cordate motives and leaves, in green and manganese.

Height, 6 inches

Note: Following is a transcript from an article by Dr. Kohnel, Curator of the Kaiser Friedrich Museum, Berlin: "The Islamic section has recently acquired in Valencia two little examples and a small number of broken fragments of a kind of Moorish ceramic decorated in green and manganese, which, except for a few rare pieces, is found only in the Museum of Barcelona. This ceramic comes from the excavations undertaken in 1908 at Paterna, one of the ceramic quarters of Valencia, on the site of the old kilns where . .. . innumerable small fragments had been already found. Don Joaquin Folch y Torres, the Director of the Barcelona Museum, intervened in time to secure for his museum the results of these important excavations, so that very few pieces have ever come upon the market."

Collection of the Conde de las Almenas, American Art Association, 1927

2. HISPANO-MORESQUE LUSTRE DISH *XV Century*

Deep *cavetto* and broad *marli,* with allover leaf and vine decoration in gold lustre, disposed within three horizontal bands and centring a bird's wing. Repaired. *Diameter, 9¾ inches*

Collection of the Conde de las Almenas, American Art Association, 1927

3. Hispano-Moresque Plaque *XV Century*

Shallow plate decorated on a whitish ground with delicate gold tendrils, centring the Sacred Monogram I H S in Gothic lettering, and with radial stems bearing small leaves and blossoms in blue and gold. Repaired. *Diameter,* 11 *inches*

Collection of the Conde de las Almenas, American Art Association, 1927

70

4. Two Hispano-Moresque Pharmacy Jars *XV Century*

[A] Decorated in copper lustre and cobalt blue with a beautiful design of vine leaves and tendrils, and encircled by blue lines. [B] Similar to the preceding, but in gold lustre. Both repaired.

Heights, 11½ *and* 12¼ *inches*

200

Collection of the Conde de las Almenas, American Art Association, 1927

[See illustration]

Catalogue No. 4

5. Two Rare Cuerda Seca Pottery Plates

Spanish, XV Century

[A] Shallow plate with small central boss, decorated in green, blue and brown with a rabbit amid formalized blossoms on a greenish white ground; rimmed in dark green and yellow. [B] Similar to the preceding, but decorated with a bird in brown on a yellowish white ground. Both plates are invested with a fine glaze. Slight repairs.

Diameters, 10½ *inches*

2 8 0

Note: Dishes in this *fabrique* were in household use during the fifteenth century, before the more sophisticated Italian wares were produced. *Cuerda seca,* as the process was called, referred to the outline of grease and manganese with which the pattern was indicated on the moist clay, and which prevented the colors from flowing together. The colors on being baked rose into low blister-like relief, while the grease dried out of the broad outline. *Cuerda seca* decoration was practiced in several of the pottery centres of Spain, but the wares of Seville were best known. A rabbit plate similar to one of the above is exhibited in the Museum of the Hispanic Society, New York.

Collection of the Conde de las Almenas, American Art Association, 1927

[See illustration]

Catalogue No. 5

Catalogue No. 5

6. Two Talavera de la Reyna Pottery Jars *XVI Century*

[A] Pharmacy jar shape molded with concentric rings at shoulder and foot, the incurvate neck painted with formalized leaves, the body with strap-scrolled leafage, a quatrefoil and two medallions enclosing profile warrior portraits, in blue and yellow. [B] Similar in form and color to the preceding, the decorative motives consisting of four medallions enclosing figures of the blindfolded Cupid about to discharge his arrow, alternating with strap C-scrollings, leafage, etc.

Height, 13½ inches

500

Note: Talavera de la Reyna was famous for its wares from an early date and important pieces like those here offered are much prized in Spain. The superiority of the clay and the glaze, as compared with later and more plentiful examples of Talavera products, is very apparent.

Collection of the Conde de las Almenas, American Art Association, 1927

[See illustration]

Catalogue No. 6

7. Majolica Bottle *Florentine, Early XVI Century*

Decorated in blue and white with medallions depicting Vulcan at the forge, and Venus holding the blindfolded Eros. Rare specimen.

Height, 11½ *inches*

8. Faenza Majolica Plate, Lustred at Gubbio *XVI Century*

The *cavetto* with depiction of the legend of Romulus and Remus, before a background of trees with a prospect of the Campidoglio in the distance. The broad border is beautifully painted with presentation of the two children being rescued from the river, and an allegorical figure representing the Tiber. *Diameter,* 9½ *inches*

[See illustration]

Catalogue No. 8

CATALOGUE No. 9

9. DERUTA MAJOLICA PLATE *XVI Century*

Circular, with deep *cavetto* and broad *marli*; painted with a turbaned portrait bust, and banderolle inscribed: FAUST — INA B; around are harpies and trophies. Glazed rich golden-yellow and blue.

Diameter, 8½ inches

3 7 0 Collection of Achillito Chiesa, American Art Association, 1926

[See illustration]

Catalogue No. 10

10. Deruta Majolica Plate *XVI Century*

Decorated in golden-yellow outlined in blue with a fine Renaissance design in relief, of leafage, dolphins and mascarons; the *cavetto* with highly conventionalized floral motives. *Diameter,* 14¾ *inches*

400

Collection Jamiello, 1911

[See illustration]

Catalogue No. 11

11. Majolica Alberello *Sienese, XV Century*

Incurvate cylindrical body with sloping shoulder and short neck; decorated on one face with a profile portrait of a lady beneath a banderolle inscribed, FORE BELLA; the obverse with a drug inscription between leaf decoration on a blue ground. *Height,* 8¼ *inches*

200 Collection of Charles Caryll Coleman, A.N.A., Capri, Italy

[See illustration]

CATALOGUE NO. 12

12. BLUE-AND-WHITE MAJOLICA VASE *Florentine, Early XV Century*

Cylindrical jar with sloping shoulder and short neck. Decorated in blue upon white, the front with bust-length figure of a bearded man in profile to the right, the obverse with a lion passant, amid formalized blossoms, leaves and tendrils. *Height, 9½ inches*

325-

Note: This is one of the earliest specimens of Italian majolica exhibiting Hispano-Moresque influence.

[See illustration]

13. MAJOLICA PLAQUE *Sienese, XV Century*

The *cavetto* painted with portrait of a lady and an inscription; the other decorative motives in blue, green and yellow.

Diameter, 18¼ inches

450-

14. Brass Holy Water Stoup — *Italian, XVI Century*
Plain molded surface. — *Height, 9½ inches*

45

15. Painted Enamel Medallion, by Couly Noylier
Limoges, XVI Century

Before a dark background, waist-length figures of a bearded man in profile to the left, and his wife, seated at a table playing dice. The costumes are those of the period of Francis I. Executed in *grisaille* with delicately colored flesh tints. At the upper part is the inscription, ME CONFIDO. *Diameter, 2½ inches*

300

Collection of Charles Mannheim, Paris

Collection of J. Pierpont Morgan, New York

Collection of Enrico Caruso, American Art Association, 1923

Described and illustrated in E. Molinier, *Catalogue de la Collection Charles Mannheim,* 1898, No. 178

[See illustration]

Catalogue No. 15

Catalogue No. 16

SUZANNE DE COURT
Limoges: XVI Century
[Enamel Plaque]

16. *ADORATION OF THE MAGI [IN GRISAILLE]*
A draped interior with the Virgin Mother seated and holding upon her lap the nude Infant, before Whom kneels one of the three Kings. Slightly behind are the two others, advancing with their gifts. In the foreground are two saints, and in the centre a shield of arms. Signed at lower right with the initials, S. C.

200

Height, 5 inches; width, 3¾ inches

Exhibited at the Baltimore Museum of Art, Baltimore, 1926

[See illustration]

17. Carved and Inlaid Boxwood Case *Spanish, XVI Century*

A charming bibelot simulating a leather book binding. The two faces and the back are carved with central *ajourés* panels surrounded by borders of ivory inlay. The carved dedication in raised letters is A DON FADRICI DE INSUA, the F, D and S reversed, as often happened with illiterate carvers. Gilded edges, the top sliding open.

40- *Height, 5 inches; width, 2½ inches*

Collection of the Conde de las Almenas, American Art Association, 1927

18. Stained and Painted Glass Circular Panel

French, XIII Century

To the right of the composition is a saintly emperor embracing his
450- spouse, and to the left an allegory of the Virtues triumphant over the Vices. Around are various fabulous animals. Slight restorations.

Diameter, 20 inches

19. Green Silk and Lace Table Cover *Spanish, XVII Century*

Panel of green silk, bordered with pillow lace executed in coarse silk
15- threads wrapped in fine spun silver and a thinner thread bound in gold; edged with green and gold *espiguillo.*

Length, 32 inches; width, 24 inches

Collection of the Conde de las Almenas, American Art Association, 1927

400 20. Old Rose Velvet Table Runner *Spanish, XVI Century*

Old rose velvet trimmed with gold galloon and four silk, silver and gold tassels. Pieced and lined with red silk.

Length, 9 feet 7 inches; width, 2 feet 4 inches

ITALIAN, SPANISH AND FLEMISH WOOD SCULPTURES

21. Sculptured and Polychromed Wood Bust of a Girl

Italian, XVI Century

Well modeled head and shoulders of a young girl, the head with its curled and braided hair thrown back and turned over her right shoulder. She wears a bodice decorated in the interesting *bulino* work. The rich warm coloring of the flesh is enhanced by the white lace trimming of the tunic. Original molded base.

Total height, 10½ *inches*

550 Collection of the Conde de las Almenas, American Art Association, 1927

[See illustration]

Catalogue No. 21

22 Carved and Gilded Wood Statuette *Spanish, XV Century*

Vierge ouvrante. Standing figure with long hair falling to the shoulders and clothed in a gold mantle with crackled surface. The body is hinged to open as a triptych and is microscopically carved upon the interior with fifteen scenes from the Passion. These are distributed in seven compositions (one missing) on the body, including a presentation of the Last Supper; and four compositions on each wing. The reliefs are gilded and outlined before backgrounds pasted with fragments of peacock feathers. *Height,* 10½ *inches*

2 25-

Note: Very few of these statuettes are known in Spain; the most famous is the ivory Virgin triptych which until recently existed in the Convent of Allariz.

Collection of the Conde de las Almenas, American Art Association, 1927

[See illustration]

Catalogue No. 22

23. Unique Carved Wood Statuette, Plaqué with Gold

French, XI-XII Century

The virgin mother. The figure is covered with gold plaques secured with gold nails. She wears a tunic edged at the neck with *passementerie,* and a hooded mantle surmounted by a crown encrusted with cabochons. On green velvet covered base. Hands missing.

Height, 12½ *inches*

1000

Note: Similar statuettes are described and illustrated in E. Molinier, *Les Orfèvreries,* pp. 113-114 [*Trèsor de Conques, piéces fabriquée sous la direction de l'Abbé Bégon III*]. Also in the article *Le Trèsor de Conques* by Darcel, in *Les Memoires de la Societé des Antiquaires de France,* Vol. XXVIII.

[See illustration]

Catalogue No. 23

24. Carved and Polychromed Family Group

North Italian or Burgundian, Late XV Century

The mother is seated, her head turned to the left; she wears a full gown with puffed sleeves and tightly fitting bodice, and an elaborate headdress exposing strands of wavy hair. She holds a closed book in her left hand. At either side are her two children, the elder at left, the baby in a wheel-stand. Rectangular base. Right hand of mother missing. *Height, 14½ inches; width, 10½ inches*

515

Note: The group is unusually interesting, apparently representing the portraits of a mother with her two children. The types and the elaborate headdress suggest a master of Northern Italy.

Collection of Count and Countess de Kermaingant, Paris

[See illustration]

Catalogue No. 24

Catalogue No. 25

25. Sculptured and Polychromed Wood Group

Rhenish, XII Century

Virgin mother and child. Full-length figure of the Virgin seated upon a cushioned bench, crowned and wearing a long draped tunic. Upon her lap and supported by her left arm is the fully draped Divine Infant, and in her right hand she holds the apple of Redemption. Right arm of Child missing. *Height, 18 inches*

[See illustration]

Catalogue No. 26

26. Sculptured and Polychromed Wood Group

Sienese, XIII Century

Madonna and child. Three-quarter-length figure of the Virgin Mother with smiling face slightly inclined to the right. She is robed in a closely fitting tunic and hooded mantle. Upon her left arm she supports the fully draped Divine Infant, also smiling, in the attitude of benediction. *Height,* 35 *inches*

Note: Representations of the smiling Virgin and Child are unusual in Italian art, although they frequently appear in German art.

650

[See illustration]

27. Sculptured Wood Statue *Flemish, Late XV Century*

Mater dolorosa. The Virgin is represented standing on a low base and wearing a closely fitting gown girdled at the waist; a wimple frames her face and a full mantle covers her head and shoulders, draping her arms and falling in graceful folds to her feet. Her head is turned toward the left, her hands are clasped in despair.

Height, 46 inches

525

Note: This statue is a fine example of the wood carvings of Flanders and Northern France, in the late fifteenth and early sixteenth centuries, fine in workmanship, full of dignity and expression. In comparing it with other statues of the same type, one discovers a certain relationship with the *Schmerzensmutter* from the Richard von Kaufman collection, which was exhibited in Berlin in 1898, and is reproduced in *Die Renaissance Ausstellung in Berlin*, pl. XVI.

Collection of Count and Countess de Kermaingant, Paris

[See illustration]

28. Carved, Polychromed and Gilded Group

Navarrese, XVI Century

Saint michael. A spirited composition of the saint as a Roman warrior towering above the prostrate form of the Devil, whose left arm entwines his leg in an effort to overthrow him. The flesh tones of the head are fresh, and the armor and sandals retain their heavy gold. *Height, 25½ inches*

150

Collection of the Conde de las Almenas, American Art Association, 1927

Catalogue No. 27

ITALIAN BRONZE STATUETTES OF THE RENAISSANCE

JACOPO TATTI [Sansovino]
Venetian: 1486—1570
[Bronze Group]

29. *HERCULES AND OMPHALE*

Erect figures, the queen in voluminous draperies, in the attitude of walking, Hercules attired in his lion's pelt and holding his club; green patina. Square base and veined marble plinth.

Height, 8 *inches*

350

[See illustration]

ANDREA BRIOSCO [Il Riccio] [*Atelier of*]
Paduan: 1470—1532
[Bronze Statuette]

30. *APOLLO PLAYING HIS LYRE*

Seated on a pedestal and leaning toward his left, Apollo is clad as a Roman warrior. His lyre rests upon his left thigh and he holds a baton in his right hand. *Height,* 9½ *inches*

Note: Another example of this work is in the Louvre and is illustrated in Wilhelm Bode, *The Italian Bronze Statuettes of the Renaissance,* Vol. I, 1907, Pl: XXXI.

175

Collection of Joubert, London

Exhibited at the Baltimore Museum of Art, Baltimore, 1926

Catalogue No. 29

BENVENUTO CELLINI [*School of*]
FLORENTINE: XVI CENTURY
[Bronze Statuette]

31. *MERCURY*

Standing nude figure, wearing a petasus, and wings at his heels, the hands held out to the right. Oblong base. *Height,* 6 *inches*

Collection Haviland, Paris

250

Exhibited at the Baltimore Museum of Art, Baltimore, 1926

[See illustration]

ANDREA BRIOSCO [IL RICCIO]
PADUAN: 1470—1532
[Bronze Inkstand]

32. *ARMORIAL INKSTAND*

Triangular receptacle beautifully modeled in relief with scrolling vines, supported upon S-scrolled brackets with claw feet; the domed cover surmounted by a nude putto standing by an heraldic shield. *Height,* 6½ *inches*

275

Exhibited at the Baltimore Museum of Art, Baltimore, 1926

[See illustration]

BARTOLOMMEO BELLANO
PADUAN: 1430—1500
[Bronze Lamp]

33. *PUTTO CARRYING SHELL*

Draped putto in the attitude of walking, bearing upon his left shoulder a shell which he balances with his upraised hands. Circular marble base. *Height,* 5 *inches*

225

Note: A similar model is exhibited in the Kaiser Friedrich Museum, Berlin.

Exhibited at the Baltimore Museum of Art, Baltimore, 1926

[See illustration]

34 33 32 31

Catalogue Nos. 31-32-33-34

JACOPO TATTI [Sansovino]
Venetian: 1486—1570
[Bronze Group]

34. *PUTTO ASTRIDE A SWAN*

Well modeled nude figure, the head turned and looking over the left shoulder, the right arm extended; he is seated astride a swan. Rectangular base. *Height, 4 inches*

Collection of Salomon Rothschild, Paris

175 Exhibited at the Baltimore Museum of Art, Baltimore, 1926

[See illustration on page preceding]

ALESSANDRO VITTORIO
Venetian: 1525—1608
[Bronze Statuette]

35. *JUDITH WITH THE HEAD OF HOLOPHERNES*

Judith is represented standing, fully draped, with the head of Holophernes at her feet. *Height, 7½ inches*

Collection Haviland, Paris

200 Exhibited at the Baltimore Museum of Art, Baltimore, 1926

FLORENTINE SCHOOL
XVI Century
[Bronze Statuette]

36. *YOUTHFUL BACCHUS*

Graceful standing nude figure, with a sac suspended from his right shoulder, modeled in relief with branches of vine. His head is turned and peering into the sac into which he is squeezing the juice from a bunch of grapes held in his upraised right hand. Marble base. *Height, 7 inches*

225

Collection Haviland, Paris

Exhibited at the Baltimore Museum of Art, Baltimore, 1926

[See illustration opposite]

Catalogue No. 36

GIOVANNI DA BOLOGNA

FLORENTINE SCHOOL: 1528—1608

[Bronze Statuette]

37. *MORGANTE, COURT DWARF TO COSIMO DE' MEDICI*

Grotesque nude figure represented as Bacchus, holding a tazza in his right hand, a bunch of grapes in his left. Circular base, and bronze pedestal modeled in relief with festoons of drapery and rosaces; paw feet. *Total height, 8½ inches*

Note: Similar statuettes are often attributed to Valerio Cioli, who is known to have executed for Cosimo I a nude figure of Morgante in marble. Wilhelm Bode however attributes all the small figurines of Morgante in bronze to Giovanni da Bologna, while three large figures designed for fountains and now in the National Museum in Florence are ascribed by him to Cioli. Writing of them in his work, *The Italian Bronze Statuettes of the Renaissance*, Vol. III, p. 6, Bode says, "Judging from all these figures [of beggars and musicians] we are enabled to recognize the hand of Bologna in the numerous small nude figures of jesters, especially that of the dwarf Morgante, who was a special favorite at the Court of Cosimo I. The treatment is very similar in all; a standing figure entirely nude [as the Grand Duke was wont to exhibit his favorite], either as Bacchus, as a figure blowing a horn, or in some analogous character."

Examples of this well-known bronze statuette are in the National Museum in Florence, [*vide* Wilhelm Bode, *The Italian Bronze Statuettes of the Renaissance*, Vol. III, Pl. 207], and in the Thiers collection in the Louvre [gilded]. Variations of the figure in other attitudes appear in the South Kensington Museum and in other well-known collections, such as the Pourtales, the Otto Beit, the Martin le Roy and the Chabriere Arles collections.

Collection Bardini, Florence

Collection of Enrico Caruso, American Art Association, 1923

Exhibited at the Baltimore Museum of Art, Baltimore, 1926

[See illustration]

Catalogue No. 37

ANDREA BRIOSCO [Il Riccio]
Paduan: 1470—1532
[Bronze Statuette]

38. *KNEELING SATYR*

The grotesque figure is poised upon his right knee, his right hand upon his knee, the left outstretched; the smiling face is turned and looks up toward the left. Rectangular marble plinth.

Statue: Height, 7½ inches

400

Exhibited at the Baltimore Museum of Art, Baltimore, 1926

[See illustration]

Catalogue No. 38

MICHELANGELO [*Follower of*]
FLORENTINE: SECOND HALF OF THE XVI CENTURY
[Two Bronze Statuettes]

39. *TWO SLAVES*

Nude male figures half seated upon rocks, their features expressive of suffering; each has the left arm raised above his head, and the right arm extended behind him. *Heights, 9½ inches*

650

Note: These statuettes were probably studies after Michelangelo, inspired by his Slaves in the Louvre and his David in the National Museum in Florence. Cf. The reproductions in Wilhelm Bode, *The Italian Bronze Statuettes of the Renaissance*, Vol. II, 1908, Pl. 137, and Fritz Knapp, *Michael Angelo*, Pl. 89, 90 and 99.

Exhibited at The Baltimore Museum of Art, Baltimore, 1926

[See illustration]

Catalogue No. 39

BERTOLDO DI GIOVANNI

ITALIAN: 1420[?]—1491

[Bronze Statuette]

40. *HERCULES*

Standing figure, the bearded head turned to the right; suspended from his left shoulder is a lion's pelt, and in his right hand he holds his club. *Height, 8½ inches*

Note: A similar figure with slight variations is in the J. Pierpont Morgan Collection, and is illustrated in Wilhelm Bode, *The Italian Bronze Statuettes of the Renaissance*, Vol. III, 1912, Pl. CCXXXIII.

Collection of Alphonse Kann, American Art Association, 1927

[See illustration]

Catalogue No. 40

CATALOGUE NO. 41

ANDREA BRIOSCO [IL RICCIO]
PADUAN: 1470—1532
[Bronze Animal Statuette]

41. *A BEAR*

The animal is seated upon its haunches, its forepaws planted on the ground. Straps pass under the forelegs and through a ring upon its back. *Height, 3½ inches*

600

Note: Described and illustrated in Wilhelm Bode, *Catalogue of Bronzes in the J. Pierpont Morgan Collection*, p. 9, No. 31. A similar example of a bear is in the National Museum in Florence.

Collection Bardac, Paris

Collection of J. Pierpont Morgan, New York

Collection of Enrico Caruso, American Art Association, 1923

Exhibited at The Baltimore Museum of Art, Baltimore, 1926

[See illustration]

CATALOGUE NO. 42

ANDREA BRIOSCO [IL RICCIO] [*Atelier of*]
PADUAN: 1470—1532
[Bronze Lamp]

42. *SEA MONSTER IN THE FORM OF A LAMP*
The oil receptacle is in the form of a fabulous monster with open jaws, astride the head of which is a bearded satyr with horns projecting from the back of his head. *Height, 5 inches; length, 6¾ inches*

Note: An identical lamp is in the National Museum, Florence, given to Riccio, illustrated in Wilhelm Bode, *The Italian Bronze Statuettes of the Renaissance*, Vol. I, 1907, Pl. 46. It is also interesting to compare it with a statuette formed as an inkstand, in the Louvre, attributed to Riccio.

525. Collection of Pfungst, London

Collection of J. Pierpont Morgan, New York

Collection of Enrico Caruso, American Art Association, 1923

Exhibited at The Baltimore Museum of Art, Baltimore, 1926

[See illustration]

CATALOGUE No. 43

FLORENTINE SCHOOL
XV CENTURY
[Bronze Group]

43. *SAMSON AND THE LION*

The virile figure is portrayed in the act of wrenching open the mouth of the lion. A group of extraordinary energy and character. Brownish black patina. *Height, 6 inches; width, 5½ inches*

325

Collection of Alphonse Kann, American Art Association, 1927

[See illustration]

Catalogue No. 44

GIOVANNI DA BOLOGNA [*School of*]
Florentine: XVII Century
[Bronze Statuette]

44. *VENUS COMBING HER HAIR*
Nude figure of the goddess seated upon the draped trunk of a tree, combing her long hair. Rectangular plinth.
Height of statuette: 5½ *inches*

275 Exhibited at the Baltimore Museum of Art, Baltimore, 1926

[See illustration]

ANTONIO RIZZO [*Attributed to*]
VENETIAN: XVI CENTURY
[Bronze Group]

45. *ADAM AND EVE*

Standing figures, the young woman robed in a short costume, with her left arm encircling the waist of the nude young man beside her. Beautifully modeled with fine patina. Marble base.

Height, 9½ inches

Exhibited at the Baltimore Museum of Art, Baltimore, 1926

[See illustration]

Catalogue No. 45

PADUAN SCHOOL
XVI Century
[Bronze Statuette]

46. *KNEELING FAUN*

Well modeled figure of a bearded satyr, poised upon his right knee, holding up in his left hand a cornucopia with pricket for candle. Triangular base with scrolling vine decoration, on three globose feet. *Height, 9¾ inches*

300

Collection Haviland, Paris

Exhibited at the Baltimore Museum of Art, Baltimore, 1926

[See illustration]

DONATO DI BETTO BARDI [Donatello] [*School of*]
Florentine: XV Century
[Bronze Statuette]

47. *PUTTO WITH TORCH*

Well modeled figure in the attitude of walking, his arms upraised and swinging a torch. Circular marble base. *Height, 5¾ inches*

125

Exhibited at the Baltimore Museum of Art, Baltimore, 1926

[See illustration]

ANDREA BRIOSCO [Il Riccio]
Paduan: 1470—1532
[Bronze Lamp]

48. *LAUGHING TUMBLER*

Contortionist figure of a nude bearded man, resting upon his buttocks, his head with open mouth peering through his upturned legs; supported on an eagle claw foot. *Height, 9 inches*

400

Note: A similar example is exhibited in the Kaiser Friedrich Museum, Berlin.

Collection Haviland, Paris

Exhibited in the Baltimore Museum of Art, Baltimore, 1926

[See illustration]

48 47 46

Catalogue Nos. 46-48

FRANCESCO DA SANT' AGATA
Paduan: XVI Century
[Bronze Statuette]

49. *ADOLESCENT YOUTH*

Graceful nude figure poised on his right foot, his left leg bent at the knee; the left arm is raised above his head, which is thrown back. *Height, 12 inches*

325

Note: A similar model, gilded, is exhibited in the Metropolitan Museum of Art, New York.

Collection Haviland, Paris

Exhibited at the Baltimore Museum of Art, Baltimore, 1926

[See illustration]

50. Bronze Statuette *Florentine, XVI Century*

Ecorché figure. Attenuated anatomical figure of a man standing with his weight resting upon his left leg, his right leg partly supported on the club he holds. His left arm is raised above his head. Marble plinth. *Height, 7¾ inches*

450

Note: Anatomical figures of this type are often attributed to Michelangelo and his pupils Agrate and Cioli. These figures were not only used as anatomical studies but also seem to have been employed as religious emblems representing the dead at the Last Judgment.

Collection of Charles Mannheim, Paris

Collection of Philip Lydig, 1913

Collection of Enrico Caruso, American Art Association, 1923

Exhibited at The Baltimore Museum of Art, Baltimore, 1926

[See illustration]

Catalogue No. 49

Catalogue No. 50

ANDREA BRIOSCO [Il Riccio]

Paduan: 1470—1532

[Bronze Statuette as Oil Lamp]

51. *ATLAS*

Figure of the bearded hero resting upon one knee and bearing upon his right shoulder the globe, surmounted by a cross, which he supports with his right hand. His left hand is braced upon the ground. Oval base modeled in relief with Renaissance leafage. *Height,* 9½ *inches*

375

Note: There was a variation of this group in the Taylor Collection, illustrated in Wilhelm Bode, *The Italian Bronze Statuettes of the Renaissance,* Vol. I, 1907, p. 29, fig. 23. Another almost identical group is in the Berlin Museum, illustrated in Fritz Goldschmidt, *Die Italienische Bronzen der Renaissance und des Barocks,* Pl. 24, No. 65, given to Riccio. Other examples are in the Martin le Roy Collection in Paris, in the Cottreau Collection, and in the Braunscheig Museum.

Exhibited at The Baltimore Museum of Art, Baltimore, 1926

[See illustration]

Catalogue No. 51

BERTOLDO DI GIOVANNI

ITALIAN: 1420[?]—1491

[Bronze Statuette]

52. *HERCULES*

Standing nude figure of the bearded hero, his weight resting upon his right leg, his left leg poised upon the toes; the head and upper part of his body are slightly inclined forward, and his upraised hands hold a club ready to strike. Triangular bronze base on three S-scrolled feet, and incurvate plinth. *Height with bronze base, 9 inches*

Collection of J. Pierpont Morgan

Collection of Enrico Caruso, American Art Association, 1923

Exhibited at The Baltimore Museum of Art, Baltimore, 1926

Described and illustrated in Wilhelm Bode, *Catalogue of Bronzes in the J. Pierpont Morgan Collection*, Vol. I, p. 4, and pl. VIII.

Illustrated and described in Wilhelm Bode, *The Italian Bronze Statuettes of the Renaissance*, Vol. III, 1912, p. 16, and pl. 233.

[See illustration]

Catalogue No. 52

NICCOLO ROCCATAGLIATA
VENETIAN: ACTIVE 1593—1636
[Bronze Statuette]

53. *WINGED PUTTO*

The putto is standing, nude save for a light drapery around his waist, a fold of which he holds in his left hand; the right arm is raised. Circular base, marble plinth. *Total height,* 12½ *inches*

[See illustration]

BARTOLOMMEO BELLANO

PADUAN: 1430—1500

[Bronze Statuette]

54. *ST. JEROME*

Standing figure of the penitent saint, draped in a loin-cloth, the head with long beard slightly inclined to the right. In his right hand, a stone. Square base, and marble plinth. *Height,* 10¾ *inches*

Note: An extremely fine specimen.

Collection Haviland, Paris

Exhibited at the Baltimore Museum of Art, Baltimore, 1926

[See illustration]

2705

ANDREA BRIOSCO [Il Riccio]
Paduan: 1470—1532
[Pair Bronze Incense Burners]

55. *SATYRS WITH CORNUCOPIAE*

Globular receptacle in two sections, the lower part beautifully modeled in relief with acanthus leaves and mascarons, supported on flaring round foot. The cover modeled with Medusa masks festooned with encarpae, and surmounted by the figure of a seated bearded satyr holding a cornucopia of fruit. Beautiful patina. One emblazoned with coat of arms. *Height, 12 inches*

600

Note: Following is a translation of a letter written by Wilhelm Bode to Mr. Canessa, dated from the Kaiser Friedrich Museum, Berlin, May 15, 1922: "The two incense burners of which I received the photographs the other day are certainly by Riccio; if they are not by his own hand, they are surely of his conception. They are very similar to the large incense burners reproduced in my book, *The Italian Bronze Statuettes of the Renaissance*, Vol. I, Pl. LX. But it is the first time I have seen this more simple model."

A somewhat similar though more elaborate incense burner in the Joseph E. Widener Collection, Philadelphia, formerly in the Davanzati Palace Collection, was fashioned by Riccio during a period at Padua as co-worker with Donatello on the bronze doors of the Church of St. Antonio. Riccio was commissioned to make this by his patron Gonzago, the Duke of Mantua.

[See illustration]

Catalogue No. 55

Catalogue No. 55

BACCIO BANDINELLI

FLORENTINE: 1487—1559

[Bronze Statuette]

56. *COSIMO DE' MEDICI*

Standing figure of the bearded nobleman, his head turned and looking to the left. He is garbed in Roman costume and holds a scroll in his right hand. Rectangular plinth modeled in relief with a cartouche charged with the arms of the Medici. *Height,* 17½ *inches*

[See illustration]

150

Catalogue No. 56

LUDOVICO LOMBARDI
North Italian: XVI Century
[Bronze Bust]

57. *ALFONSO D'ESTE* [?]

Strong bearded head looking to the observer, with short curly hair, arched brows, large eyes and pronounced nose, the lips firmly closed. Green patina. Circular marble piedouche. *Height, 19 inches*

Note: This bust is of a contemporary nobleman of the Renaissance executed in the manner of the antique. A bust of similar workmanship signed by this master, is in the Estense collection in Vienna, [*vide* Leo Planiceig, *Venezianische Bildhauer der Renaissance,* p. 324, fig. 331]. William Bode, in *The Italian Bronze Statuettes of the Renaissance,* devotes a whole chapter to the practice of modeling in the antique manner during the Renaissance period. In his work referred to above, Planiceig also mentions this custom as especially prevalent in the north of Italy, and enumerates the masters Ludovico Lombardi, Cattaneo and Campagna as imitators of antique sculptures.

[See illustration]

Catalogue No. 57

ERCOLE FERRATA

ITALIAN: 1610—1686

[Bronze Group]

58. *HERCULES STRANGLING A SERPENT*

The nude child hero reclines upon a low draped oblong base, his body thrown backward as he strangles the serpent with both hands. Bronze base. *Height,* 18½ *inches; length,* 21 *inches*

700

Note: The features of the child in the present specimen are analogous to those of the infant Christ in the group of the Virgin and Child in the Kaiser Friedrich Museum, Berlin, which is attributed to Ercole Ferrata and illustrated in Fritz Goldschmidt, *Die Italienische Bronzen der Renaissance und des Barockes,* Pl. 66, No. 176.

Collection Corsini, Florence

[See illustration]

Catalogue No. 58

GOTHIC AND RENAISSANCE FURNITURE AND OTHER OBJECTS

59. Pair Gothic Wrought Iron Andirons *Spanish, XV Century*
Square uprights spirally twisted in section and scored with deep lines on the four faces, surmounted by knob finials. The horizontal member is triangular and enriched at the intersection with a large *fleur de lys* terminating in an animalistic head. *Height, 25 inches*

Collection of the Conde de las Almenas, American Art Association, 1927

60. Ten Carved Walnut Linenfold Panels
Spanish, XV Century
Constructed to form two radiator covers, each with five panels, with latticed bronze tops. The linenfold design is peculiarly Spanish; the upper and lower edges of the folds terminate in animal and other motives.

Approximate measurements of radiator covers:
Height, 35 inches; length, 66 inches; depth, 17 inches

61. Set of Four Walnut Folding Stools *Italian, XVI Century*
Composed of interlacing bars.

[See illustration of two]

62. Two Walnut and Leather Armchairs *Italian, XVI Century*
Back and seat in old brown leather secured by brass-headed nails; flat molded arms; carved frontal stretcher.

Catalogue No. 61

63. Gold- and Silver-damascened Traveling Cabinet Bound in Leather *Milanese, XVI Century*

Rectangular cabinet with truncated dome top, bound in leather trimmed with bronze-headed nails; fall-front opens to disclose superb interior fitted with variously sized and shaped drawers, faced in steel, damascened in gold and silver with landscape scenes, and enriched with gilded bronze busts, statuettes and caryatids.

Height, 16 inches; length, 18 inches

Note: This cabinet was probably executed by an armorer, and is a superb specimen of Milanese Renaissance metalwork.

Collection of the Conde de las Almenas, American Art Association, 1927

[See illustration of interior]

64. Walnut and Leather Folding Armchair *Spanish, XVI Century*

Collapsible *frailero* for use in traveling. Back and seat in patinated old leather; slightly curved arms, stretchered legs.

Collection of the Conde de las Almenas, American Art Association, 1927

65. Pair Gilded Wood Pedestals *Italian, XV Century*

In the form of a scrolled console, the shaft fluted, the base carved with bold acanthus leafage. *Height, 5 feet 2 inches*

From the Davanzati Palace, Florence

Catalogue No. 63
[View of Interior]

66. Carved Walnut and Tooled Leather
Tall-back Side Chair *Portuguese, XVII Century*

Tall arched back with brass finials; turned legs terminating in claw feet. Back and seat in beautifully tooled and embossed leather, secured by brass-headed nails.

Collection of the Conde de las Almenas, American Art Association, 1927

67. Two Crimson Velvet and Carved Walnut Armchairs
Tuscan, XVI Century

Back with quadrangular uprights with gilded acanthus leaf finials; flat molded arms, box-stretchered legs. Back and seat in crimson velvet trimmed with velvet galloon and fringed.

Collection of Professor Luigi Grassi, American Art Association, 1927

68. Carved Oak Chest *French, XV Century*

Rectangular, the front paneled into three sections and finely carved; the sides hinged to open. Reconstructed.

Height, about 40 *inches; width, about* 36 *inches*

69. Carved Walnut Armchair
Southern French or Northern Italian, XVI Century

Open back with quadrangular uprights, connected by scrolled panel carved with leafage centring an heraldic cartouche; open arms, valanced and carved seat rails, square stretchered legs.

70. Carved Walnut Centre Table *Florentine, XV Century*

Oblong top supported on corner blocks finely carved with rosettes and entwined scrollings, and connected to the plain underframing by S-scrolled brackets; on columnar legs joined by a box-stretcher with similar corner dies. *Height,* 31 *inches; length,* 58 *inches*

[See illustration]

Catalogue No. 70

71. Carved Walnut Refectory Table

Florentine, Late XV Century

350

Oblong top dished at one end for salt, the underframing finely carved with guilloche bands and formalized leaves; supported on end scrolled legs in lyre form terminating in massive paws and carved with an imbricated leaf motive. *Height, 26 inches; length, 7 feet 4 inches*

[See illustration]

Catalogue No. 71

72. Gothic Carved Oak Chaire

French, Second Half of the XVI Century

450

Tall oblong back beautifully carved with flamboyant Gothic tracery, the small ogival compartments enclosing quatrefoil rosettes and surmounted by leaved pinnacles; cresting of pierced pinnacles flanked by sejant animals, repeated on the closed arms. Chest base with hinged seat, the front with two panels carved with linenfolds.

Height, 6 feet 8 inches; width, 29½ inches

Collection of Count and Countess de Kermaingant, Paris

[See illustration]

Catalogue No. 72

73. Renaissance Carved Oak Centre Table *XVI Century*

Rectangular top, supported on six baluster-shaped legs carved with garlands of fruit and human masks, and connected by a guilloche-molded and rosetted stretcher. Top restored.

Height, 38½ *inches; length,* 9 *feet* 1½ *inches*

[See illustration]

Catalogue No. 73

74. Gothic Carved Oak Cabinet *South German, XV Century*

In two sections. The upper recessed section with carved and perforated canopy, and one drawer paneled into three sections. The rectangular cabinet section arranged with two drawers paneled and carved with Gothic tracery, and trimmed with a wrought iron lock-plate and ring handle. Deep bracketed base.

Height, 6 *feet* 4 *inches; width,* 2 *feet* 10 *inches*

Collection of Professor Luigi Grassi, American Art Association, 1927

[See illustration]

Catalogue No. 74

75. Carved Walnut Cabinet à Deux Corps

Southern French, Late XVI Century

The upper section with broken cornice and festoons of fruit suspended from a central mask, is arranged with two doors separated by telamon figures and a caryatid. The lower section with two frieze drawers above broad paneled pilasters carved with mascarons and opposed S-scrolled leafage and enclosing two doors carved with leonic masks and leafage. *Height, 7 feet 6 inches; width, 5 feet 5 inches*

950

Note: There is an almost similar cabinet in the Cluny Museum in Paris given to the School of Burgundy, late sixteenth century, and reproduced in E. Molinier, *Histoire des Arts appliqués à l'Industrie,* Vol. II, p. 149. It is also interesting to compare this cabinet with one formerly in the Hainauer Collection, reproduced in the catalogue, 1897, pl. 524.

[See illustration]

Catalogue No. 75

76. The Unique Carved Walnut "Rangoni" Table

Bolognese, XVI-XVII Century

Molded circular top, supported on three exceptionally fine legs sculptured with winged caryatids resting upon leonic masks and terminating in lion-paw feet. *Diameter,* 50 *inches*

1300

Note: This magnificent Renaissance table is from the Marquis Rangoni's Palace at Modena, whence it derives its name.

Collection of Professor Luigi Grassi, American Art Association, 1927

[See illustration]

Catalogue No. 76

77. Finely Sculptured Walnut Cassone *Italian, XVI Century*

Oblong chest with truncated dome hinged cover, the moldings beautifully carved with gadroons and strapworks of rosaces, the corners sculptured with festooned caryatids. The front panel exhibits within a strap cartouche a court scene in bas relief; at either side are nude cherubim. Deeply molded base with lion-paw feet. Slight restorations. *Height, 43 inches; length, 70 inches*

3000

Collection of the Succession Georges Hoentschel, Galerie Georges Petit, Paris, 1919

[See illustration]

Catalogue No. 77

78. Sculptured and Painted Walnut Fall-front Cabinet

Veronese, XVII Century

In two sections. The upper arranged with a frieze drawer above a fall-front with inscribed cartouche, and a lower drawer, enclosed by sheathed caryatid pilasters and surmounted by an arched pediment carved with two dolphins as decorative supporters to the armorial insignia of the La Scala family. The lower section is fitted with one cupboard door carved with an allegorical personage standing within a niche and framed within scrolling leafage. The whole enriched with painted decoration. *Height, 7 feet 8 inches; width, 3 feet 7 inches*

Collection of Mme. de Poles, Paris, 1927

[See illustration]

Catalogue No. 78

79. Sculptured Walnut Dressoir, by Hugues Sambin

School of Lyons, XVI Century

3700

Rectangular body beautifully sculptured with caryatid and telamon figures, enclosing three doors enriched with mascarons, harpies and an allegorical figure; surmounted by a pediment similarly carved, and resting upon a console arranged with three drawers and supported by Corinthian columns, winged harpies addorsed, and molded base with ball feet. *Height, 7 feet 7 inches; width, 45½ inches*

Note: Two similar cabinets were in the Spitzer Collection in 1893, Nos. 680 and 681 of the sales catalogue, which were certainly by the same master craftsman, and both were described and illustrated in Ed. Bonnaffé, *Le Meuble en France au XVI Siecle*, Paris, 1897, pp. 145-172, and in E. Molinier, *Histoire des Arts appliqués à l'Industrie*: *Les Meubles*, pp. 156-157, Pl. 12 and 15.

[See illustration]

Catalogue No. 79

80. Carved Walnut Armoire *Florentine, XVI Century*

In two sections. The upper with dentil-molded cornice above double paneled cupboard doors; the lower section arranged with frieze drawer and similar double cupboard doors. Bracketed base.

Height, 6 feet 2 inches; width, 4 feet 5 inches

Collection of Professor Luigi Grassi, American Art Association, 1927

[See illustration]

Catalogue No. 80

CATALOGUE NO. 81

81. SIX CARVED PINE NICHES

Attributed to Alonso Berruguete, Spanish: Circa 1490-1561

Forming two sides of a library, each of three niches and six carved balusters, connected by pine paneling of recent date. The upper open shelved sections of the niches enclosed by balustered pilasters, each superbly carved in differing designs with leafage and masks, the bases with winged dragons, harpies, masks and garlands. [Lot]

Each niche: Height, 8 feet; width, 27 inches

2400'

Collection of the Conde de las Almenas, American Art Association, 1927

[See illustrations]

Detail—Catalogue No. 81

82. Four-fold Cut and Uncut Velvet Screen

French, XVI Century

The folds composed of panels of voided, cut and uncut velvets in various colors, trimmed with galloon; each panel appliqué with miniature painting on vellum, exhibiting landscapes and genre scenes.

Height, 60 *inches; length extended,* 7 *feet*

83. Carved Pine Beam Soffit, with Two Supporting Corbels *Spanish, XVI Century*

The soffit carved in bold relief with a winged dragon, human head, cartouches and *rinceaux* as the principal motives, bordered in laurel leafage. The two supporting corbels are attributed to the atelier of the master Alonso Berruguete, and are carved respectively with the torso of a man bending over a quartered shield, and a winged dragon in gargoyle posture. *Length,* 16 *feet* 4 *inches*

Note: This is an important piece of Renaissance carving in pine from the old Castilian town of Torro, as indicated by the Castle and bulls in the quarterings of the escutcheon.

Collection of the Conde de las Almenas, American Art Association, 1927

84. Plateresque Polychromed and Gilded Wrought Iron Hanging Lamp *Spanish, XVI Century*

Two graduated circular bands of perforated and *repoussé* wrought iron connected and suspended by linked chains, the lower band developing a Renaissance design of *affrontés* winged figures terminating in scrollings which alternate with portrait plaques, outlined before crimson velvet richly embroidered with the shell and cross of the order of Santiago, and a Latin inscription in Gothic lettering. The upper band is outlined before crimson silk. Suspended centrally is a ruby glass globe with spirally twisted pendant. Fitted for electricity. *Height,* 7 *feet* 6 *inches; diameter,* 3 *feet* 4 *inches*

Note: The lamp is reconstructed, but all the component parts and trimmings are of the sixteenth century.

Collection of the Conde de las Almenas, American Art Association, 1927

85. Plateresque Carved Pine and Wrought Iron Console

Spanish, XVI Century

Converted to radiator screen. Rectangular, the frieze beautifully carved with mascarons flanked by scrolling leafage terminating in grotesques and winged monsters; supported by four split balusters similarly carved and enclosing a lower frieze and a spirally twisted wrought iron screen; molded base.

Height, 4 feet 5 inches; length, 5 feet 2 inches

Note: The wood has acquired a beautiful patina comparable to that of old ivory.

Collection of the Conde de las Almenas, American Art Association, 1927

86. Plateresque Carved Pine Open Cabinet

Spanish, XVI Century

Rectangular top with flaring cornice, the frieze beautifully carved with winged fabulous monsters, masks, delicate tendrils and jardinières of flowers; supported on panel back with two split balusters, and two frontal balustered columns, similarly carved with masks, festoons and leafage. *Height, 4 feet 5 inches; length, 5 feet 2 inches*

Note: The wood has acquired a beautiful patina comparable to that of old ivory.

Collection of the Conde de las Almenas, American Art Association, 1927

87. Mantegnesque Painted and Gilded Pastiglia Cassone Panel *Luca Fancelli, Vicenza*: 1430-1495

Rectangular panel modeled in relief with the scene of an historical event. At the left of the composition is a castle with Levantine minarets, at the gate of which a group of figures is assembled; at right before three elaborate bell tents are mounted soldiery with pole arms and a group of dismounted personages headed by a messenger holding a scroll. In the middle distance is a receding view of landscape, with an inlet of sea and a spired edifice at right.

650

Height, 21 inches; length, 30 inches

Note: The attitudes, proportions and design are typical of Mantegna. Similar cassone panels were executed for Paolo Gonzaga by Mantegna and Fancelli and are preserved in the Rudolf Museum at Klagenfurt.

[See illustration]

PRIMITIVE AND ITALIAN RENAISSANCE PAINTINGS

BERNARDINO JACOBI [Buttinone]
Lombardian: 1436—after 1507

88. *TWO BIBLICAL SCENES [FRAMED]*

[A] With depiction of the Flight into Egypt. [B] The Presentation in the Temple. *Each Panel: Height 4 inches; length, 7 inches*

675

Catalogue No. 87

LORENZO DI NICOLA

Florentine: XIV—XV Century

89. *THE HOLY TRINITY*

Our Lord is presented suspended from the Cross, nude save for a loin cloth, and outlined before the erect figure of God the Father in the attitude of benediction, wearing crimson tunic trimmed with *passementerie,* over which is a long gold-embroidered blue mantle. The Holy Ghost in the form of a dove hovers above the head of Our Lord. Both figures are haloed. Gold background.

400

Painted between 1400 and 1410.

Arched panel: Height, 33 inches

[See illustration]

Catalogue No. 89

MARGARITONE D'AREZZO

TUSCAN: 1236—1293

90. *ENTHRONED MADONNA AND CHILD*

Before a silver background is the full-length figure of the Virgin Mother enthroned, with the Divine Infant in a scarlet mantle upon her lap. She wears a greyish tunic almost entirely covered by a dark green hooded mantle. Both figures are haloed.

Panel: Height, 32 inches; width, 21½ inches

500

Note: Margaritone d'Arezzo, a mediaeval painter whose work immediately precedes the Renaissance, was a protegé of Pope Urban IV. His style is founded on Roman-Byzantine traditions. Among his best known works are the monuments to Gregory X in the Cathedral of Arezzo, a *Pietà* in the National Gallery, London, and another in the museum at Liverpool.

Collection of Elia Volpi, American Art Association, 1927

[See illustration]

Catalogue No. 90

GIOVANNI DEL BIONDO
Florentine: XIV Century

91. *TRIPTYCH*

The central panel is painted before a gold background with depiction of the enthroned Madonna and Child with saints and angels grouped on either side in attitudes of adoration; above is God the Father. The left wing presents the Adoration of the Magi, the right wing, the Crucifixion, and the segments, the Annunciation. The triptych is in a remarkably fine state of preservation.

Panel: Height, 25½ *inches; width,* 18½ *inches*

[See illustration]

Catalogue No. 91

BOCCACCIO BOCCACCINO

ITALIAN: 1467—1534

92. *MADONNA AND CHILD*

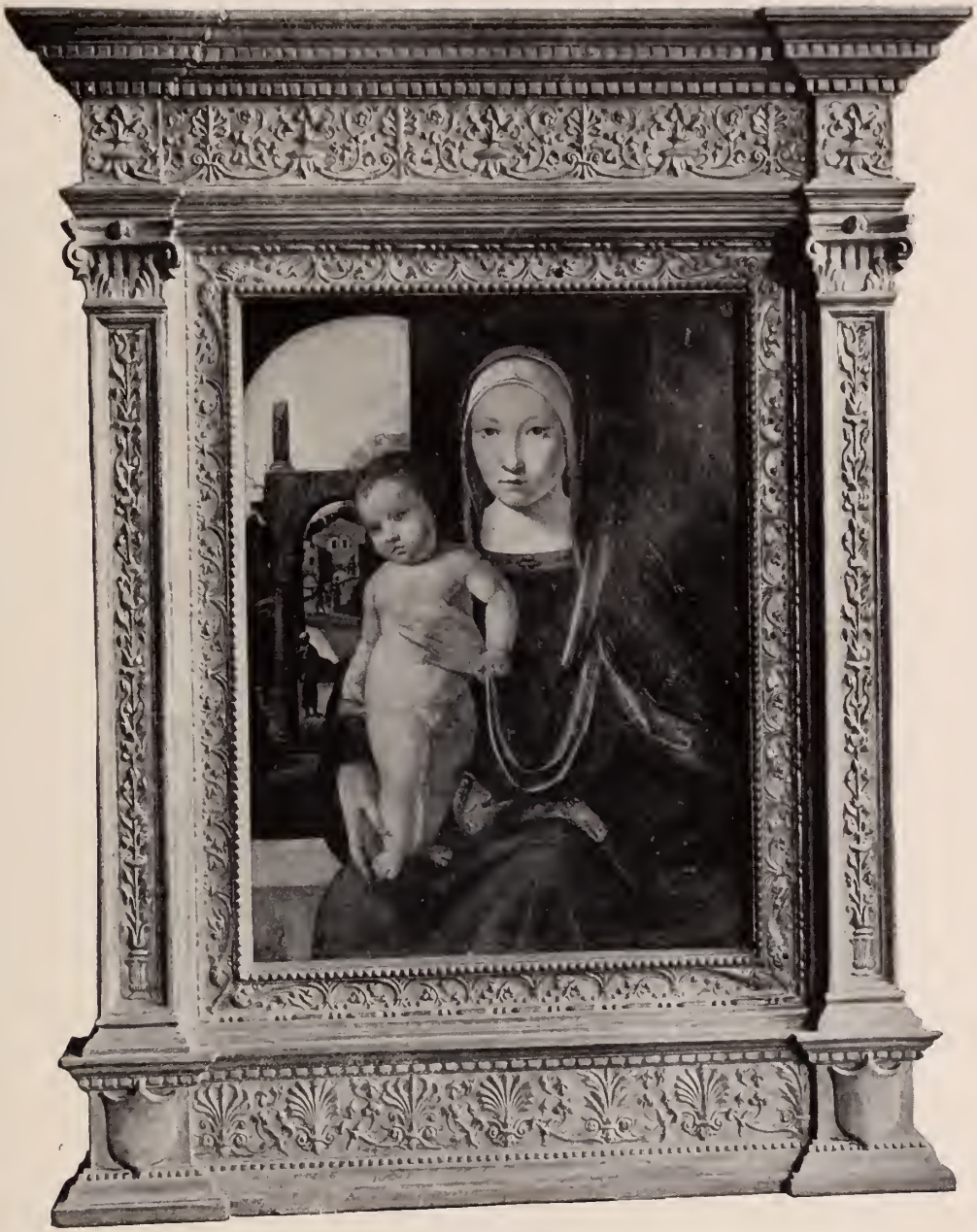
Before a background draped with a dark hanging, with a prospect of landscape at left, is the half-length figure of the Virgin Mother, seated and supporting with both hands the nude Infant Christ standing upon her lap. She wears the traditional crimson and blue robes gracefully draped, and her face is framed in a white wimple.

750

Panel: *Height, 27 inches; width, 20 inches*

Note: This work shows the influence of Bartolomeo Vivarini, as indicated by his type of Virgin in the Polyptych in the Pinacoteca, Venice, illustrated and described by Venturi, and is analogous to other works by Boccaccino.

[See illustration]



Catalogue No. 92

FLORENTINE SCHOOL
XV Century

93. *MADONNA AND CHILD*

Before an architectural background in the form of a marble niche, the Virgin Mother is represented at half-length, her ethereal head with white veiling inclined toward the semi-draped form of the Divine Infant seated upon her right arm. She wears a crimson tunic girdled at the waist, and a blue mantle.

Panel: Height, 24½ inches; width, 17¾ inches

Note: This is undoubtedly by a master close to Fra Filippo Lippi and to a great extent influenced by Andrea Verrocchio. There is a painting in the Altman Collection in the Metropolitan Museum of Art, New York, attributed to Verrocchio, which closely resembles this picture.

Collection of the Counts dell'Acerra, near Naples.

Exhibited at the Panama-Pacific International Exposition, San Francisco, Cal., 1915

[See illustration]

Catalogue No. 93

PAOLO [Cagliari] VERONESE
Venetian: 1528—1588

94. *PORTRAIT OF A NOBLEMAN* [Francesco Franceschini]
Standing bearded figure inclined slightly to the left, attired in a black doublet striped with gold embroidery, black ermine-trimmed surcoat, red trunks and hose; in his left hand he holds a sword. At left is a small dog gazing up at him, and at right is a veined marble column, the base of which is inscribed:

5500

DATVM EST DE SVPER
FRANCISCVS FRANCESCHINVS
ANN AES XXVIII
M D L I

Signed with the initials, P. V. on the base of column at right, now almost obliterated. *Height, 6 feet 2 inches; width, 4 feet 4 inches*

Note: This superb portrait was formerly attributed to Girolamo Romanino, but since its dispersal from the Holford Collection it has been certified by two well-known experts as a work of the great master, Paolo Veronese. August L. Mayer of Munich writes: "The portrait of a nobleman, on canvas, reproduced by this photograph, is in my opinion a genuine and most characteristic work by Paolo Veronese."

Adolfo Venturi, who describes and illustrates the picture in his *Paolo Veronese per il IV Centenario Dalla Nascita*, Milano, 1928, remarks therein "The same date 1551 inscribed on a fragment of fresco from Villa Sorenzo in the Galleria del Seminario at Venice, is on the base of the column in the portrait of Francesco Franceschini in the Canessa Collection. There is the luminous tissue of the flesh, the gold *fillettatura* damascened on the black satin of the coat, the plain red of the breeches and stockings, the silvery sparkle of the fur the serious expression and studied ceremoniousness of the figure which has the effect of one introducing himself to the public from a small balcony or a door, ready to acknowledge homage. This last effect is noted in the Veronese portrait at Villa Maser, where the figure seems to stand between simulated folding doors. These characteristics add to the conviction that this is probably the first portrait painted by Veronese."

[*Continued*

Catalogue No. 94

No. 94 Concluded]

Professor Venturi has also declared his intention of describing and illustrating this picture, in a letter addressed to Mr. Canessa, a translation of which follows: "Last year when I saw the Holford Collection in London, I told the Baron Lazzaroni that there was in that collection, unknown, a portrait by the youthful Paolo Veronese representing a gentleman, Francisco Franceschini. Baron Lazzaroni tells me that you agreed with my attribution and that you have the good fortune to possess the picture. I am now publishing my sixteenth volume of the *Storia dell'Arte Italiana* and desire to illustrate this superb portrait. Will you have the kindness to send me the photograph of it?"

Collection of Marquis Pallavicini, Genoa

Collection of Sir George L. Holford, London

Illustrated in *The Holford Collection, Westonbirt,* pl. XLIX

Described and illustrated in Adolfo Venturi, *Paolo Veronese per il IV Centenario dalla Nascita,* pp. 24-26.

[See illustration on page preceding]

ANGIOLO ALLORI [Il Bronzino]
Florentine: 1502—1572

95. *PORTRAIT OF BIANCA CAPELLO DUCHESS DE' MEDICI*

Bust-length figure, the head with beautifully delineated features and large brown eyes looking to the spectator. She wears a richly embroidered Medicean bodice slashed at the shoulders and sleeves, and a *collet* of pearls. Dark background.

Panel: Height, 21 inches; width, 17 inches

3100

Note: Bianca Capello was a member of the Grimani-Capello family of Florence and was early noted for her great beauty and wit. She became the mistress of Francesco de' Medici, son of Cosimo the Great, and was later married to him after the death of his wife. According to historians, "her beauty, humor and sparkling conversation were the enchantment of the Florentine court".

[See illustration opposite]

Catalogue No. 95

IMPORTANT EGYPTIAN, GREEK AND GRAECO-ROMAN SCULPTURES AND POTTERY

96. Bronze Statuette — *Egyptian, XXVII Dynasty*
Seated figure of a man holding a bowl in each hand.
Height, 3½ inches

97. Wrought Gold and Enamel Pectoral
Egyptian, XVIII Dynasty
Beautifully wrought in the form of a bird and inlaid with colored enamels. *Length, about 2 inches*

98. Carved Red Carnelian Scarab — *Archaic Greek*
A beetle intaglio carved on the underface with the figure of Heracles. Fine quality.

99. Sculptured Granite Head — *Egyptian, Saite Dynasty*
Head of a scribe. Well modeled, with high forehead. Mounted on truncated pyramidal plinth. *Height, 7½ inches*
[See illustration]

100. Sculptured Yellow Jasper Head — *Egyptian, Saite Dynasty*
Head of a man. Finely carved vital features; wearing Egyptian headdress. Nose damaged. *Height, 5 inches*
[See illustration]

101. Calcite Bas Relief — *Egyptian, XV Dynasty*
Profile to the right of a man in tightly curled peruke. Traces of polychrome. Wooden frame. *Height, 7 inches; width, 7 inches*
Note: This bas relief was discovered at Abydos.
Collection of Borelli Bey, Alexandria

Catalogue No. 99

Catalogue No. 100

CATALOGUE NO. 102

102. POLYCHROMED SANDSTONE STATUETTE

Egyptian, Old Kingdom; V Dynasty

COURT OF TEMPLE OFFICIAL [?]. Seated figure, the torso severely upright, the thighs and legs parallel, the knees bent at right angles; the arms are close to the body with the hands, curiously doubled into fists, resting upon the knees. The thick mass of straight hair falls to the shoulders and is painted black, the body tinted red. The attitude is that which is always adopted in early Menphian art for seated figures other than scribes. *Height, 13 inches*

[See illustration]

CATALOGUE No. 103

103. BRONZE STATUETTE *Egyptian, Saite Dynasty*

THE GODDESS SEKHET-BAST. Slender seated figure with the head of a lioness and a female body, the left hand with upturned palm held beneath the breast, the right hand resting upon the knee.

Height, 18 *inches*

Note: The unusually large size of this bronze makes it extremely rare.

900-

[See illustration]

104. Red Figure Alabastron *Greek, V Century, B.C.*

Beautifully painted in red on a black ground with scenes of Apollo and Artemis in a sacrificial procession; the base exhibits a Greek battle scene. *Height, 2¾ inches*

105. Ancient Greek Gold Belt Buckle

Composed of two hinged plaques with honeysuckle design in filigree, and relief decoration of an angel with folded arms.

Height, 2½ inches; width, 1½ inches

106. Sculptured Marble Statuette *Greek, III Century, B.C.*

Dionysus. The nude figure is seated upon a rock over which is draped an himation; his left hand rests upon the edge of the rock, his head is inclined and looks up to the right. His hair is parted in the middle and shows evidence of a depression to bear a circlet.

Height, 10 inches

Excavated at Rhodes

Collection of M. Nelidow, former Russian Ambassador to Paris, Paris, 1911

Described and illustrated in Derevitzky, *Publications de la Société d' Histoire et de Littérature d'Odessa,* Vol. XVIII, pl. II, 10 a. b.

Described and illustrated in Treu, *Olympia,* III, p. 222, fig. 248

Described and illustrated in Salomon Reinach, *Répertoire de la Statuaire Grecque et Romaine,* Vol. III, p. 35

[See illustration]

Catalogue No. 106

107. SCULPTURED MARBLE HEAD *III Century, B.C.*

A GIRL OF AMPURIAS. Youthful head of a girl, thrown back, the lips parted and the wavy hair gathered into a loose knot at the nape of the neck. *Height, 8½ inches*

Note: In the third century B.C., Emporion and Rhodes were the two most important Greek colonies on the Mediterranean coast south of Marseilles. They now fall geographically into the Spanish Catalan region and are known as Ampurias and Rosas. Important excavations have been made there by the Institut de Estudis Catalans.

A well-known Ampurian treasure is a beautiful head of a girl, in the Guell collection, Barcelona.

Collection of the Conde de las Almenas, American Art Association, 1927

[See illustration]

Catalogue No. 107

CATALOGUE No. 108

108. RARE CARVED AMBER STATUETTE *Greek, V Century, B.C.*
LEONIDAS. Standing figure wearing crested helmet, holding a lance in his right hand and a shield upon his left arm. The helmet, shield and greaves are bronze. *Height, 13 inches*

510

Note: This statuette was excavated at Veio near Ostia, and represents the Spartan hero who defended the pass of Thermopylae. It is probably a reproduction of a statue.

[See illustration]

Catalogue No. 109

109. Painted Terra Cotta Lekythos *Greek, circa* 450 *B.C.*
Neck and foot painted black; the white body delicately traced and partially tinted with a scene representing Achilles discovered in the house of Lycomedes, by Ulysses. The legend relates that Ulysses, suspecting Achilles to be posing as a woman among the daughters of Lycomedes, disguises himself as a merchant and offers trinkets to the young women. He also carries some lances, which are taken from him by Achilles, and the manner in which the latter handles them betrays him at once to the suspecting Ulysses. *Height,* 16½ *inches*

250

[See illustration]

110. Rare Archaic Decorated Terra Cotta Amphora

Greek, VII Century, B.C.

Slender form with two handles modeled with serpents, and coiled serpents about the shoulder and lip. The decoration is arranged in unbroken friezes, at the shoulder with grazing animals above a meander fret border, the periphery with warriors in chariots presumably proceeding to battle, the neck with a procession of warriors.

Height, 20 *inches*

Note: This is one of the earliest and rarest examples of ancient Greek pottery existing in America, and is of especial interest since it must be one of the first Attic specimens in which the human figure was introduced to vary the conventional geometric motives.

[See illustration]

Catalogue No. 110

111. Red and Black Figure Column-krater

Greek, V Century, B.C.

Ovoidal body with incurvate neck, and flanged rim connected to the shoulder by columnar handles. The body with red figure decoration on a black ground, the front with beautifully drawn presentation of horsemen similar in type to the sculptures from the frieze of the Parthenon; the obverse with four standing draped figures, the one with her face partly veiled probably representing Demeter, who conceals her identity while in search of Persephone. The frieze of the lip decorated on a red ground with black figures of lions passant.

Height, 17½ *inches*

Note: A rare specimen of Greek pottery in which is presented the combined techniques of red and black figure decoration.

[See illustration]

Catalogue No. 111

112. Bronze Group — *Archaic Greek, Arcadian*

Man carrying a lamb. Standing figure in Boeotian conical hat and draped with an animal's pelt, carrying a lamb under his arm.

Height, 4½ inches

Collection Doctor Pozzi, Paris

113. Bronze Statuette — *Roman, I Century*

Jupiter. Fully draped standing figure with one arm raised.

Height, about 5½ inches

POLYCLITUS THE ELDER [School of]
Greek, Late V Century, B.C.
[Bronze Statuette]

114. *AN OLYMPIAN VICTOR*

Standing figure of a nude youth, his head encircled by a wreath of wild olive, signifying his triumph at one of the athletic festivals held every Olympiad. *Height, 11 inches*

Note: There is a bronze statuette in the Louvre of another Olympian victor of about the same size as the present specimen, but there is apapparently no third one extant.

[See illustration]

Catalogue No. 114

115. Sculptured Marble Head *Greek, III Century, B.C.*

Head of a goddess. Beautifully modeled head looking slightly to the left, the wavy hair parted in the middle and dressed high in a knot. Circular marble plinth. *Height, 12 inches*

225

Note: Discovered in Catana, Sicily, and much resembles heads modeled on Catana coins of this period.

[See illustration]

Catalogue No. 115

116. Sculptured Pentellic Marble Statuette

Greek, IV Century, B.C.

An athlete. Nude standing figure, his weight resting on his left leg, the right knee slightly bent. His short thick hair is bound to his head by a narrow fillet. Circular base. Arms missing.

Height, 13 inches

[See illustration]

Catalogue No. 116

117. Pair Wrought Silver Oenochoi *Roman, I Century, B.C.*

Globular body with incurvate neck and petaloid lip, from which springs a branch of vine as handle; modeled in relief with a grotesque mask. One inscribed with the name of the owner, M. LUCIANUS PL., the other with the initials, V. P. I. *Height, 5¼ inches*

Note: Excavated in the neighborhood of a Roman villa at Laroche [Yonne] in June, 1913.

[See illustration]

118. Wrought Silver Bowl *Roman, I Century, B.C.*

Ovoid bowl with rollover lip, on high round foot; the periphery decorated with classical spirals of leafage terminating in small buds. Inscribed underfoot with the letters PI and the weight mark.

Diameter, 6½ inches

Note: Excavated in the neighborhood of a Roman villa at Laroche [Yonne] in June, 1913.

[See illustration]

Catalogue No. 117 Catalogue No. 118 Catalogue No. 117

119. Archaic Votive Statuette *Greek, VI Century, B.C.*

Athene. Standing figure attired in a close fitting peplum fastened over the breast and falling to the ankles. She wears a helmet with high crest ornamented with the sacred serpent. On lapis lazuli base. *Height,* 15½ *inches*

750

Found in the Peloponnesus

Note: This figure has suffered from the ravages of time, but represents an exceedingly rare and precious example of archaic Greek art.

Exhibited at the Panama-Pacific International Exposition, San Francisco, Cal., 1915

[See illustration]

Catalogue No. 119

120. THE MAIKOP TREASURE *Scythian, VI Century, B.C.*

The objects described below were found in the region of Kuban in the Caucasus in 1912. This region of Southern Russia in the time of Herodotus was called Scythia, and excavations have brought to light other antiquities of the highest technical quality now exhibited exclusively in the museums of St. Petersburg, Moscow and Tiflis. The extreme rarity of these objects adds greatly to the interest of the "find"; they consist chiefly of vestiary ornaments, jewels wrought in gold and silver, plaquettes, etc. *These will be sold either separately or as a single lot at the discretion of the auctioneer.*

6 400

A. TUNIC WITH VESTIARY ORNAMENTS WROUGHT IN GOLD
Cloth of silver garment replacing the original, of which fragments exist, applied with *repoussés* gold plaquettes in the forms of winged monsters, rosettes, etc.

B. TWO DIADEMS. Wrought in gold.

C. FOUR WROUGHT GOLD BRACELETS. One ornamented with the head of a ram, two in spiral form, the fourth composed of small beads.

D. WROUGHT GOLD RING.

E. WROUGHT GOLD RING. Engraved with sphinx.

F. WOVEN GOLD CHAIN PENDANT. The three strands terminating in blossoms.

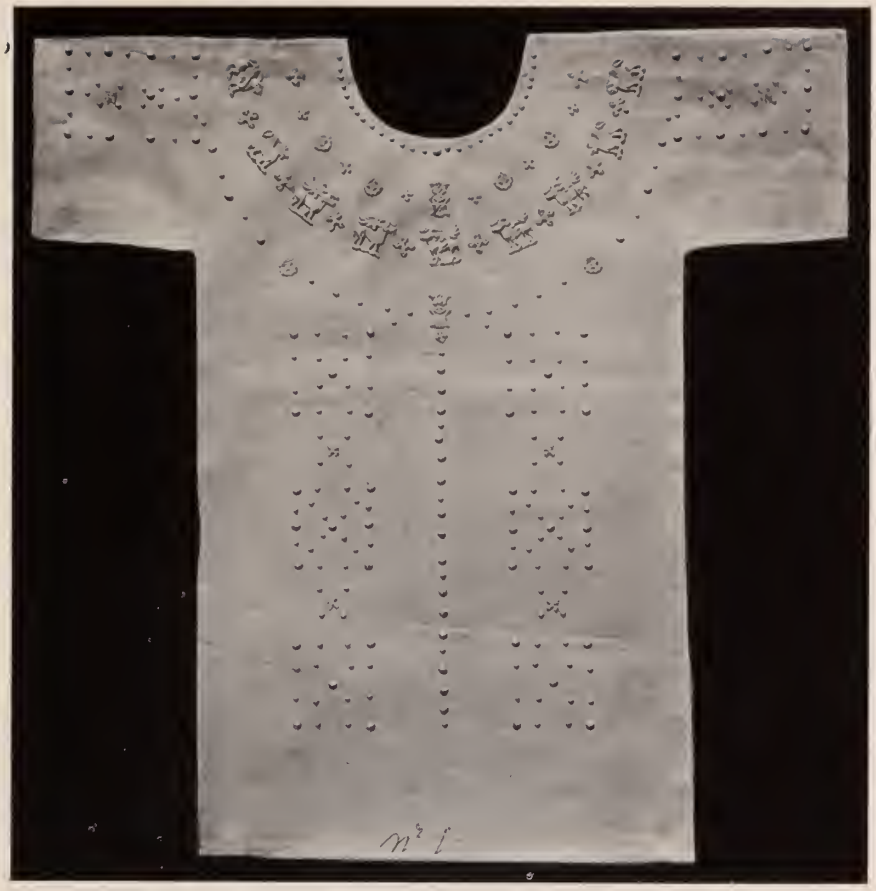
G. NINE GOLD EARRINGS. Four pairs in the forms of vases, spheres and flowers, and one earring of three spheres in gold, electrum and hard stone.

H. SMALL WROUGHT GOLD VASE

I. SCABBARD WITH WROUGHT GOLD MOUNTS. The mounts *repoussés* in the forms of a tiger's head and a grotesque. Scabbard modern.

J. FOUR REPOUSSÉS GOLD PLAQUES. Rectangular, wrought with heads of fabulous animals.

[*Continued*



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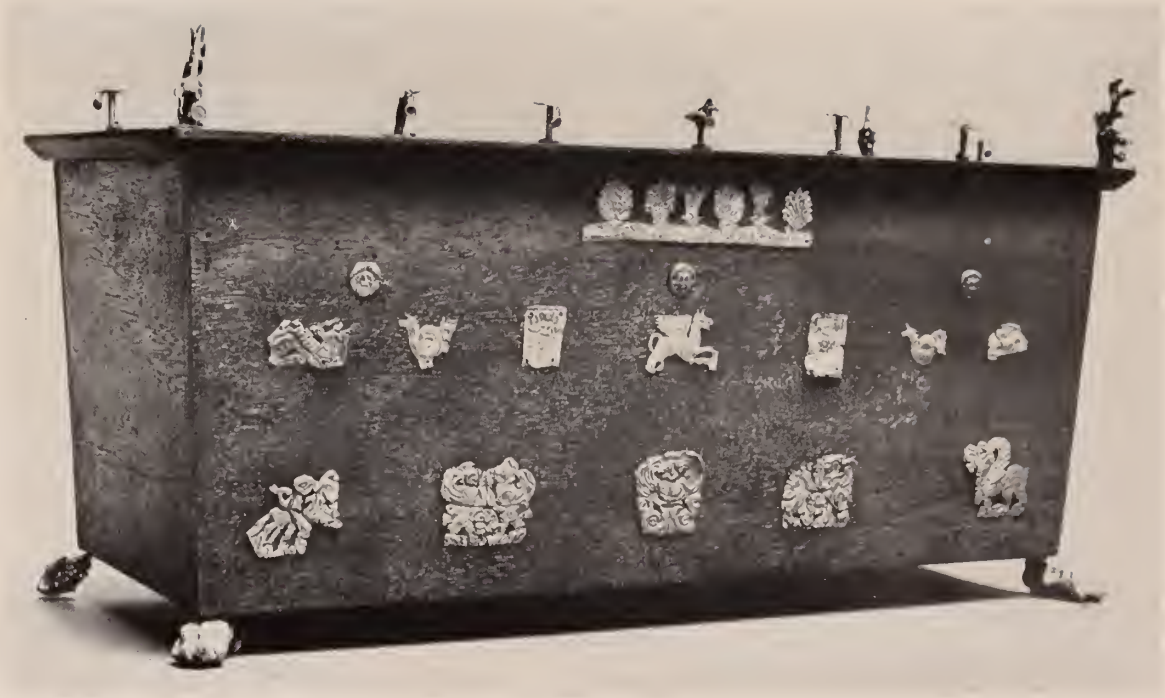
Catalogue No. 120

Catalogue No. 120



Catalogue No. 120 K.

No. 120 *Concluded*]

K. Coffret with Gold Appliqués. The wood casket of modern date to replace original, applied with beautifully wrought plaquettes with winged fabulous animals, masks and other classic motives.

Height, 6 inches; length, 15 inches

L. Wrought Electrum Armlet. Spirally twisted.

M. Bronze and Gold Fibula. Modeled in the form of a warrior holding the head of an enemy.

N. Twelve Wrought Silver Ornaments. One bracelet, one earring, two elliptical ornaments, two fibulae, and six pendants.

O. Small Sassanian Silver Bowl. With lion decoration.

P. Miscellaneous Objects. Bronze and hard stone arms and arrow heads, fragments of horse harness, mirrors, bronze ornaments, glass and hard stone necklaces, ivory fragments, terra cotta bowl, fragment of a red figure vase, buttons and ornaments in terra cotta, etc.

Exhibited at the Panama-Pacific International Exposition, San Francisco, Cal., 1915

[See illustrations on preceding pages]

121. Decorated Silver Plate *Roman, I Century*

Circular, the border with a repeated decoration in relief of figures, animals and masks. On the back of the plate appear the finely traced initials, L C F. *Diameter, 4¾ inches*

200

Note: This plate was found in the bed of the Saône, at Chalons-sur-Saône, about 1910, and is similar in type to the two silver plates found at Boscoreale. There is another example in the Campana collection in the Louvre, both described in *The Bulletin de la Société des Antiquaires de France*, 1910, pp. 188-194.

An unusual point of the present example is the repetition of design in the border.

[See illustration opposite]

122. Sculptured Chalcedony Statuette *Roman, II Century*

Empress faustina [?]. Standing figure draped in a peplum; on lapis lazuli base. *Height, 2½ inches*

110

Catalogue No. 121

CATALOGUE NO. 123

123. GOLD STATUETTE *Graeco-Roman, circa* 30 *B.C.*

Representing the youthful son of Antony and Cleopatra standing with his weight on the left foot, the right leg crossed in front. His right arm hangs straight at his side, and his left hand raised to the Parthian hat that he wears, in allusion to his title, King of Parthia. Circular base decorated with filigree work. A portrait statue and a rare specimen. *Height,* 4¾ *inches*

[See illustration]

CATALOGUE NO. 124

124. SCULPTURED MARBLE BUST *Graeco-Roman, circa I Century*
APHRODITE. Beautifully modeled Graeco-Roman reproduction of a fourth century, B.C. sculpture. The nose is partly restored.
Height, 21 *inches*
200-
[See illustration]

125. IMPORTANT SCULPTURED PENTELLIC MARBLE HEAD OF A GODDESS *Greek, circa 370, B.C.*

Superbly sculptured head of an unidentified Greek goddess with wavy hair coiled about her head and partly covering her ears. The eyes glance down in reflective mood; the classic nose and slightly closed lips are intact. Parts of the neck and hair are damaged; the right cheek is restored. *Height, 18 inches*

Note: Described and illustrated by Salomon Reinach in the *Gazette des Beaux-Arts*, November, 1927, as follows, [translation]:

" the head of the first order that I reproduce in full face and profile. Save for the wound on the right cheek it is in an amazing state of preservation; even the nose is intact.

We are in the first quarter of the fourth century, B.C.; the tradition of the fifth century, B.C. still showing strongly in the lower lip and in the discreet modeling of the hair; but the eyes, without having the humidity of those of Praxiteles, have nothing archaic. Aphrodite, Artemis or Kora? Who would venture to name it?

The most closely related head that I can recall is also of anonymous origin and was discovered in 1769 by Gavin Hamilton in Hadrian's Villa at Tivoli [a museum of good copies after Greek masterpieces], and belongs to the collection of Lord Lansdowne."

2500

[See frontispiece]

126. SCULPTURED PENTELLIC MARBLE FIGURE *Greek, circa 200, B.C.*

A SLEEPING HERMAPHRODITE. Head and torso to the waist, lying face downward upon a draped rock, the head resting upon the right arm, the left arm partly enveloped in the drapery, the hand holding a branch of poppies. *Height, 27 inches; length, 32 inches*

Note: This charming sculpture is marvelously preserved and we print below a translation of a letter written by Salomon Reinach to Mr. Canessa, July 15, 1927, concerning it.

"All my thanks for the beautiful photographs of this very important sculpture. Although fragmentary, it is the most beautiful replica known of the motive of the Sleeping Hermaphrodite, created about the year 200 B.C. by an artist of genius, without doubt Greek, from the Asiatic coast.

2100

We possess six replicas, of which two badly restored are in the Louvre; the best one up to the present was that of the Musée National at Rome, discovered in 1879 and published then in *I Monumenti dell Instituto*, tome XI, pl. 43. Your replica is superior, 1: for the excellent modeling of the face; 2: for the indication much more complete of the drapery and of the rocks; 3: for the left hand holding a branch of poppies, of which there is no other example.

[*Continued*

Catalogue No. 126

No. 126 Concluded]

The quasi identity of the head with that of the Hermaphrodite of Costanzi [from the place of its discovery] in Rome proves that Friederichs, Halbing, and others were wrong in believing that the lost original was in marble; it should be a celebrated bronze, of which the casts served as models to the marble workers.

I had brought from Rome a cast of the Hermaphrodite of Costanzi, in which the torso and the legs are conserved; I am sure that one could complete your piece to the inch, for the marble copies of antique bronzes, as Furtwangler has shown with the aid of casts, are of an absolute precision in the dimensions. The result would be a figure without modern complements and which would give us, better than the six examples known, one of the incontestable masterpieces of antique art.

I Monumenti being rare and inaccessible, you could find a good photograph in Bulle, *Der Schöne Mensch,* 2d Edition, pl. 179, which is the best publication of the Costanzi Hermaphrodite . . . ."

Described and illustrated in the *Gazette des Beaux-Arts,* November, 1927

[See illustration on page preceding]

127. Important Sculptured Marble Group

Greek, III Century, B.C.

The three graces. Graceful standing nude figures of the nymphs of Aphrodite with their left hands resting upon each other's shoulders; the centre figure stands with her back to the spectator and her head turned in profile to the right; the flanking figures face the spectator and stand by draped urns. Molded base. The heads are modern restorations; three arms are missing.

5000

Height, 3 feet 6½ inches; width, 3 feet 1 inch

Note: The design of the group, which was excavated at Capua, is similar to the well-known group without the vases found during the excavations for the Siena Cathedral in the fourteenth century, and in which edifice it now stands. It was from the latter group that Raphael conceived his painting of the Graces, now at Chantilly. The extension of the base of the sculpture by the addition of the vases is an admirable device, and the absence of these from the Siena group seems to indicate that it is a later work than the Canessa example.

Collection of Ferroni, Rome, 1909

Exhibited at the Panama-Pacific International Exposition, San Francisco, Cal., 1915

[See illustration opposite]

Catalogue No. 127

SCHOOL OF MYRON

GREEK, V CENTURY, B.C.

[Sculptured Marble Head]

128. *AESCULAPIUS*

Heroic head with curled hair bound to his head by a circlet, drooping mustache and bushy beard. Nose and lower part of beard restored. *Height,* 16¾ *inches*

Collection of Fairfax Murray, London

From the Palazzo Orlandini-Gresham, Florence

400

Described and illustrated in Salomon Reinach, *Receuil de Têtes Antiques,* No. 121

Described in Furtwangler, *Masterpieces,* p. 210

Described in Dütschke, *Bildwerke in Oberitalien,* Vol. II, No. 503

Described in Amelung, *Führer,* p. 70

Described in Arndt, *Einzelaufnahmen,* Nos. 240-241

[See illustration]

Catalogue No. 128

Catalogue No. 129

FRENCH AND ITALIAN RENAISSANCE MARBLE AND STONE SCULPTURES

PYRGOTELES

Venetian: Early XV Century

[Marble Haut Relief]

129. *MADONNA AND CHILD*

Half-length figure of the Virgin Mother wearing a draped tunic girdled at the waist, and a hooded mantle; upon her lap is the nude form of the Infant Christ. Both figures are haloed. Base inscribed with the initials, A. G. P. *Height, 12½ inches; width, 9 inches*

[See illustration]

CATALOGUE NO. 130

BENEDETTO DA ROVEZZANO
FLORENTINE: 1474—1556

130. *SCULPTURED STONE BASE*

Incurvate quadrangular, the angles sculptured with winged sirens terminating in volutes; branches of leaves, masks and shells complete the decoration of the base. *Height, 7½ inches; length, 12 inches*

Note: Similar elements of decoration can be seen in the mantel formerly in the Palazzo Borgherini, and other works of Rovezzano now in the Bargello Museum, Florence.

300.

[See illustration]

FLORENTINE SCHOOL
XVI Century
[Sculptured Marble Statuette]

131. *HERCULES*

The undraped hero stands, leaning with his left hand on his club and holding the lion-skin in his right hand. *Height, 19 inches*

Note: An unfinished work, particularly the face, which it is supposed was destined to represent Cosimo I. The resemblance of the figure to Michelangelo's David, and the peculiarities of the treatment, which are decidedly Michelangelesque, would indicate the sculptor to have been a Florentine.

100

132. Sculptured Marble Statue *Pisan, Early XIV Century*

Faith. Allegorical female figure standing before a column and holding a reliquary in her left hand. She wears a voluminous mantle swathed about her body. *Height, 44 inches*

Note: This statue formerly formed part of a tomb.

150

Collection of the Duca Giovene de Girasole, Naples

133. Sculptured Marble Group *Pisan, Early XIV Century*

Madonna and child with st. anne. Seated figure of the Virgin Mother in voluminous robes, holding upon her lap the nude form of the Divine Infant, Whose left hand reaches to St. Anne seated at right in hooded mantle. Heads of the Virgin Mother and the Child are missing. *Height, 27 inches*

200

Collection of the Duca Giovene de Girasole, Naples

CATALOGUE No. 134

134. SCULPTURED AND POLYCHROMED ALABASTER HIGH RELIEF

Nottingham, XIV-XV Century

HEAD OF ST. JOHN THE BAPTIST WITH ANGELS. The head in half relief, is carved with the salver from one clear piece of alabaster; at either side is a full-length angel and above, a half-length figure of an angel. Polychromed and enriched with gilding.

Diameter, 13¾ inches

Note: There is much similarity between this piece and a statue in polychromed alabaster in the Museum of Fine Arts, Boston, representing "God the Father".

150

Collection of the Conde de las Almenas, American Art Association, 1927

[See illustration]

ANTONIO ROSSELLINO

FLORENTINE: 1427—1478

135. *IMPORTANT SCULPTURED MARBLE FRAGMENT*

Part of an altar, sculptured in statuary marble; winged heads of cherubim. Executed in the master's finest manner.

Height, 11½ *inches*

700

Note: Another part of this altar is in the Metropolitan Museum of Art, New York.

Collection of Alphonse Kann, American Art Association, 1927

[See illustration]

Catalogue No. 135

AGOSTINO DE' FONDUTIS [*Attributed to*]
North Italian: XV Century
[Sculptured Black Basalt Haut Relief]

136. *PORTRAIT BUST*

Well modeled head in profile to the left, the closely curled hair encircled by a laurel wreath, the shoulders draped with a chlamys caught up by a rosetted clasp. *Height,* 16 *inches*

2 5 0

Note: This bust of an unidentified nobleman is in its treatment one of the finest products of Northern Italian sculpture. It is analogous to several sculptures at Milan, a head and a frieze in the Church of San Satiro, and a head outside the Church of Santa Maria della Grazie; these were formerly attributed to Caradosso, but are now given to Agostino de' Fondutis. *Vide* Malaguzzi Valeri, *La Corte de Ludovico il Moro,* Vol. II, pp. 72 and 194; Girolamo Biscaro, *Archivio Storici Lombardo,* 1920, p. 117; and *Monatschrifte für Kunstwissenschaft,* 1912, Vol. V, p. 249.

[See illustration]

Catalogue No. 136

VENETIAN SCHOOL

CIRCA 1500

[Sculptured Marble Bas Relief]

137. *PORTRAIT OF A PATRICIAN LADY*

Bust-length figure of a lady in profile to the right, the long hair bound to the head by a fillet; the half-closed eyes, mouth and fine features show marks of suffering. She wears an elaborate bodice with ruffled edge, cut low and inset with guipure lace.

Height, 21 *inches*

500

Note: This bust is probably of Venetian origin as indicated by the arrangement of the hair, exemplified in the works of Bellini and Carpaccio. It was probably a sepulchral bust placed to face that of another member of the family. Cf. Paul Schubring, *Das Italienische Grabmal der Frührenaissance,* Pl. XXIII.

We often find similar representations in Italian Renaissance sculptures, such as the Matteo Civitali effigy in the Victoria and Albert Museum, London, [*ibid.* Pl. XXI], and the Rossellino in the San Jacopo at Pistoja. It is also interesting to compare this bust with medallions on the Ponzetti Tomb, in the Santa Maria della Pace at Rome, said to have been executed under the direction of Gian Cristoforo Romano. *Vide* Adolfo Venturi, *Storia dell' Arte Italiana,* Vol. VI, pp. 1138-9.

Collection of Count Sabini, Paris

[See illustration]

Catalogue No. 137

GIORGIO DI MATTEA ORSINI DA ZARA

[Giorgio da Sebenico and Il Dalmatico]

Dalmatian: XV Century

[Sculptured Marble Bust]

138. *PORTRAIT OF A CHILD*

Head and shoulders of a boy with curled hair and well modeled features, the shoulders draped with a mantle. Irregular base.

Height, 15 *inches*

5400

Note: Giorgio da Sebenico was the principal master working on the sculptures in the Cathedral of Sebenico. *Vide* article by Adolfo Venturi, *La Scultura Dalmata nel XV Secolo,* in *L'Arte,* 1908, pp. 30-46. He also collaborated with Francesco Laurano in other important works.

[See illustration]

Catalogue No. 138

DONATO DI BETTO BARDI [Donatello]

Florentine: 1386—1466

[Polychromed Terra Cotta Haut Relief]

139. *MADONNA AND CHILD*

Half-length figure of the Virgin Mother in graceful hooded draperies, her aureoled head inclined toward the draped Infant, Whom she clasps closely to her. Original *tabernacolo.*

Height, 26 *inches; width,* 18 *inches*

1300

Note: There is a similar relief in the Kaiser Friedrich Museum, Berlin, and another in the Morgan Collection in the Metropolitan Museum of Art, New York.

[See illustration]

Catalogue No. 139

140. Important Sculptured Stone Group

Ile de France, XIV Century

Full-length figure of the Virgin Mother, robed in a tunic and hooded mantle, her head surmounted by a crown; in her left hand she holds a lily. Seated upon her lap, supported by her left arm, is the partly draped Divine Infant naively holding a bird. *Height*, 30 *inches*

Collection of Ferdinand Roybet, Paris, 1920

[See illustration]

Catalogue No. 140

BENEDETTO DA MAIANO

FLORENTINE: 1432—1497

[Stucco Bust]

141. *GIOVANNI GIOVIANO PONTANO*

Head and shoulders of the nobleman facing the observer, with finely modeled features; the shoulders draped with a toga. Original wood base. *Height, 19 inches; width, 19 inches*

Note: Giovanni Gioviano Pontano [1426-1503] was the celebrated Humanist, and private secretary to the King of Naples, Ferdinand I, and was the founder of the University of Naples, which still bears his name. He was probably ambassador from Naples to Florence at the time this bust was executed. His head appears upon a model in the Simon collection in the Kaiser Friedrich Museum in Berlin. [Cf. *Werk über die Renaissance Austellung in Berlin,* 1898, Pl. 36, No. 2.] There is also a bust of him in bronze attributed to Francesco Giorgio in the Palazzo Bianco in Genoa, in which Pontano is represented much younger, and which is reproduced in Schubring, *Die Plastik Sienas im Quattrocento,* p. 193.

Extract from a letter written by Dr. Umberto Gnoli, and dated Perugia, May 18, 1927, [translation]: "The impression that I had this winter of the terra cotta bust of Gioviano Pontano was that it was a work of Benedetto da Maiano, on account of the powerfulness of the modeling, the vigor of the expression, the Florentine naturalism and a certain Roman grandeur seen in the mode of presenting and draping the figure."

Exhibited at the Panama-Pacific International Exposition, San Francisco, Cal., 1915

[See illustration]

Catalogue No. 141

ALESSANDRO VITTORIA

VENETIAN: 1525—1608

[Sculptured Marble Bust]

142. *PORTRAIT OF VINCENZO ALESSANDRI*

Finely modeled bust fronting the spectator, the patrician head with curly hair and beard turned slightly to the right. He is garbed in a draped toga fastened at the shoulder by a rosetted buckle, which reveals at the neck a tight tunic and high collar. Scrolled plinth inscribed:

VINC · S
ALEXANDRIVS
A SECR · S SER · mæ
REIP · æ V · tæ

2000

Height, 31½ *inches*

Note: Vincenzo Alessandri was a Venetian patrician and Secretary to the Republic. His portrait can be classed among the finest by Alessandro Vittoria. For comparison in treatment with other of his characteristic works, we would mention the bust of Ottavio Grimani in the Berlin Museum, the one of Jacopo Sansovino in the Seminario Patriarcale in Venice, and that of Giovanni Contarini in the Berlin Museum, the treatment and modeling of which are almost identical. These three are described and illustrated in Leo Planiscig, *Der Venezianische Bildhauer der Renaissance,* pp. 482-483.

Illustrated in *Alessandro Vittoria,* Pl. XVII, by Luigi Serra, Director of the Royal Museum of Urbino, Italy

[See illustration]

Catalogue No. 142

143. Sculptured and Polychromed Stone Statue

Catalan, Early XIV Century

St. peter. Figure of the bearded saint seated upon a cushioned bench; the long tunic which falls to his feet is partly covered by a crimson chasuble embroidered with white lilies. His jeweled right hand is lifted in the attitude of benediction, his left hand probably held a cross. *Height, 53 inches*

625

Note: A similar statue with slight variations is exhibited in the Metropolitan Museum of Art, New York.

Collection of the Duca Giovene de Girasole, Naples

[See illustration]

Catalogue No. 143

BENEDETTO DA MAIANO [*School of*]

FLORENTINE: XV CENTURY

[Sculptured Marble Bas Relief]

144. *MADONNA AND CHILD*

Graceful half-length figure of the Virgin Mother, crowned and wearing flowing draperies. Her head is inclined toward the nude form of the Child Christ, Who stands with His left arm resting upon her shoulder, and holding a bullfinch in His right hand. Elliptical frame decorated with fruit and foliage.

4765

Tondo: Height, 18 inches; width, 16 inches

Collection of the Duca Giovene de Girasole, Naples

[See illustration]

Catalogue No. 144

CATALOGUE No. 145

145. SCULPTURED AND POLYCHROMED STONE STATUE

Ile de France, XIV Century

SAINT CATHERINE. Standing figure in regal costume, holding the emblems of her martyrdom; her head surmounted by a crown inset with pieces of glass to simulate jewels. Very rare specimen.

Height, 48 *inches*

[See illustration]

MINO DA FIESOLE [*School of*]
FLORENTINE: XV CENTURY
[Marble Statuette]

146. *THE REDEEMER*
Figure of the Savior in the attitude of benediction, standing and holding the orb in His left hand. Part of right hand missing.
Height, 18½ *inches*

FIXTURES

147. ASSORTMENT OF PEDESTALS

148. THREE GLAZED VITRINES
Differing sizes; one mounted in bronze. Oak pedestals with revolving tops. *Heights,* 19 *to* 31 *inches; widths,* 14 *to* 17 *inches*

149. TWO GLAZED VITRINES
Fitted for electricity. One slightly damaged. Oak pedestals with revolving tops.
Vitrines: Heights, 30 *and* 32 *inches; widths,* 17½ *inches*

150. TWO GLAZED VITRINES
Fitted for electricity. Slight crack on one. Oak pedestals with revolving tops. *Vitrines: Heights,* 28 *inches; widths,* 17 *inches*

151. BRONZE AND GLAZED VITRINE, ON TABLE BASE
Horizontal vitrine with hinged cover, the back lined with red velvet.
Vitrine: Length, 35 *inches; width,* 24 *inches; depth,* 6 *inches*

152. BRONZE AND GLAZED VITRINE, ON TABLE BASE
Similar to the preceding, the back lined with antique red velvet.
Vitrine: Length, 31 *inches; width,* 21 *inches; depth,* 6 *inches*

153. BRONZE AND GLAZED VITRINE
With shelved and mirrored interior; arranged with one door.
Height, 37 *inches; width,* 30 *inches*

154. Bronze and Glazed Vitrine
Similar to the preceding. *Height, 37 inches; width, 30 inches*

155. Bronze and Glazed Vitrine
Similar to the preceding. Glass slightly cracked.
Height, 37 inches; width, 35 inches

156. Bronze and Glazed Vitrine
Similar to the preceding. *Height, 37 inches; width, 35 inches*

157. Bronze and Glazed Vitrine
Tall rectangular cabinet, arranged with one drawer opening to shelved interior, the back lined with crimson baize; molded walnut base.
Height, 7 feet 3 inches; width, 4 feet 8 inches

158. Bronze and Glazed Vitrine
Similar to the preceding.
Height, 7 feet 3 inches; width, 4 feet 8 inches

159. Bronze and Glazed Vitrine
Similar to the preceding, but with mirrored back.
Height, 7 feet 3 inches; width, 4 feet 8 inches

160. Bronze and Glazed Vitrine
Similar to the preceding.
Height, 7 feet 3 inches; width, 4 feet 8 inches

161. Bronze and Glazed Vitrine, on Walnut Stand
Upright cabinet with rounded glass sides, fitted with one door opening to shelved and mirrored interior; on walnut base.
Height, 6 feet 10 inches; width, 39 inches

162. Bronze and Glazed Vitrine, on Walnut Stand
Similar to the preceding.
Height, 6 feet 10 inches; width, 39 inches

[END OF SALE]

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